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unusually pretty woman should never talk," "a sensitive fellow who had his marriage certificate framed and hung up in the sitting room" (Oh, won't somebody be shocked!) are characteristic sentences.

But whenever the author forgets herself and such miserably cheap devices and thinks of her characters and the setting, dramatic power is revealed. So far does the author seem not to know when she is most truly herself, if we had to choose the masterpiece of this collection, we should say it is not in the dramatic, it is not where epigrammatic smartness has any play at all; it is in "Beyond the Gray Gate," beautifully idyllic in its country sights and sounds.

NORTHERN GEORGIA SKETCHES. By Will N. Harben. Chicago: A.C. McClurg & Co. 1900. \$1.

Mr. Harben's "Sketches" are rightly named, in that they are vignettes from the lives of the lowly whites and negroes of Northern Georgia. He writes tenderly and simply, but withal gives strength and at times even harshness to his characters, unsoftened by civilization. "The Tender Link" commends itself in especial by the filial gentleness and love it portrays and also as bringing out possibly most strongly the author's main points of style.

QUICKSAND. By Hervey White. Boston: Small, Maynard & Co. 1900. \$1.50.

The finer masters of realism have been content with one tragedy of a lifetime as material enough for a novel, but later disciples of the school must have whole families and townships infected. Mr. White begins with a betrayal in New England, and pursues relentlessly his family of wretched victims from New Hampshire to Iowa, where the father dies from an enforced immersion at the instance of his wife's religious fervor; a daughter suffers a desperate attachment; a son betrays his brother's wife; the brother commits suicide, and his pendent figure with its staring eyes frightens the ill-fated survivors into Kansan barrens. But even here they cannot escape Mr. White. Cancer kills one; paralysis renders helpless the mother (whose unbalanced religiousness

has been the cause of all these riotings of realism); and the only remaining members of the family, two sisters, pass into a happy insignificance. At last, in the words of the author, "the history of the Hinckley family is quite ended."

TWO MEN AND SOME WOMEN. By Walter Marion Raymond. New York: The Abbey Press. 1900. 160 pp.

The author of this volume is a young Virginian who began writing for the *Richmond Dispatch* at fourteen years of age, and later was for a time a member of the Hull House Settlement in Chicago, where, evidently, much of the thought must have been gained that inspired this book. Sociological questions are clearly uppermost in his mind, and this story pertains to them. The writer has a clear and simple ease of style that gives promise and is well worth cultivating. And in time there ought to grow, too, insight and grasp of delicate situation and power to portray nice shades of meaning, necessary for all truth of life. The author is unquestionably sincere, and the open candor of the book constitutes its interest. But while the truest and greatest art is always moral and uplifting, it is not and can never be plainly didactic. And so the Crusader of Purity scarcely finds a steel-pointed weapon in the purpose novel, or "would-be-purpose" novel—the latter unfortunately too frequent. Our professors of moral science and strong writers and preachers would do more good in powerful lectures, essays, and sermons straight to the point than the novelist who gives us sugar-coated pills in necessarily defective portrayals of society and character and life.

A page revealing the open face of the author follows the delicate dedication: "To the Memory of One I loved, who died in the land of Lafayette in the youth of the year."

POETRY.

AN AMERICAN ANTHOLOGY, 1787-1900. Edited by Edmund Clarence Stedman. Boston: Houghton, Mifflin & Co. 1900.

A notable contribution to the history of literature of the passing century! And with certain instinct the frontispiece